

# For the HOME DRESSMAKER

## MIDSUMMER BLOUSES OF COTTON VOILE

STILL the popularity of voile for summer frocks and blouses is noticeable over in Paris, and so practical is the material that it has captured countries on all sides of the water. It does not crumple easily, is light weight, comes in all colors and has a breezy transparency that is not too breezy. The voile blouses can be made with little trimming; the mesh lends itself to cross-stitching and conventional embroidery. The background is excellent for the incorporation of lace or embroidery bands, while the convenient width of the blouse gives easy cutting of the kimono pattern that seems too good to let go. You will notice the cool design with collarless tops and short sleeves. In white or in colors the schemes carry out a delightful, inexpensive style that should appeal to you in the heat of midsummer.

Coarse laces are used on these new models, cluny, Irish and torchen being most in evidence.

Plain color is another trimming much used on voile as pipings, bindings and dropped plaques on bodice and sleeves. The first of our collection is of voile, with a square outline of cluny lace on bodice and sleeves. A little fullness is given to the bodice by two groups of tucks over each shoulder. Dots in three sizes are used on bodice and sleeves. The second design is of white voile with the horizontal tucks on the sleeves. These dots are embroidered in three shades of blue linen thread, first padded with darning cotton. This simple design is so easily copied that it were a pity to miss it!

The central figure of the group shows heavy cluny lace disposed of in a round yoke at the top and two straps on the bodice. A binding of voile is embroidered in coral dots, and two rows are used to outline the insertion on the bell-shaped sleeves. The yoke of dots on the front of the blouse is nothing but rows of embroidered circles, decreasing in number to one at the bottom.

Up at the right is a cleverly shaped yoke, obtained by cluny lace, to give a long shoulder line. This is dropped from the circular collar line and outlined with a row of pale green-embroidered diamonds alternating with small dots. The sleeves are three-quarter length. The fourth design is for the slender woman. Tucks are grouped over the shoulder, and broad bands of embroidery are placed over the shoulders in slightly curved lines. A round neck is defined by embroidered yellow dots and a little frill of lace heads the top. Lace and dots edge the sleeves. This simple design is one of the prettiest in the group.

Last of all is the voile blouse that has a heading of black velvet and a yoke of dots and upper cuffs on the sleeves are embroidered on the plain voile. Just a look at the hats, sisters! The graceful lace bow is at the front, you will notice. The dressy, plumed hat is always favored. A new type of dropping-lingerie hat is shown. It is a velvet-faced, draped lace shape with a small bow. There is a plain, bonnet-shaped hat, trimmed with black satin, and last comes a close hat with wired roses at the front and sides.

Here is a lovely collection for you. Surely your needle ought to fly over the patterns.

## Coats for Midsummer

A LIGHT-WEIGHT full-length coat has become a necessary adjunct to the well-dressed woman's wardrobe.

For the auto trip, travel on the trails or even for a day's shopping, top-coat that will protect the thin summer gown is most acceptable.

Practically all of the new coats are made full length and are cut on straight lines, which continue in favor. They are made up in pongee—the most popular material for the long coat—soft-finished taffeta and rubberized silk that defy the rain.

The principal mode of trimming is the large collar. These are of varied shapes; the newest have the long-pointed effect, simulating a hood and finished off with a tassel. There are also many Charlotte Corday models, but the sailor collar is still a general favorite.

Some of the coats show the shortened waist line. Some are cut with the separate skirt and waist, joined a few inches above the waist line, while on others the modicum of empire effect is obtained by the use of a wide belt or by means of trimming or buttons.

Peasant sleeves are noticed on many of the models, and usually finished with a deep cuff matching the trimming on the collar. The regulation coat sleeve is, however, much in evidence.

These coats are designed for general utility and can be worn on all occasions. Coats of light-weight broadcloth are also used extensively. Velvet, satin, moire and braid are used for trimming. Great care is evident in the selection of buttons, which usually are very large and harmonize with the coloring of the coat.

For example, a pongee coat will carry gilt or light-brown buttons; a red-velvet mixture has red buttons; blue buttons that exactly match the material are used on a light-weight cloth coat.

Golden brown and tan seem to be the favorite colors. These are combined with contrasting colors in the trimming. Stripes of black and white add a novel touch to many of the chic models.

Two-inch bands of striped silks are seen edging the plain-colored trimming, and some coats are lined throughout with narrow striped silk.

## The Newest Frills

ONE of the most important considerations in the matter of dress accessories is that the collar and the jabot should correspond. Some women will persist in wearing an Irish lace collar with a jabot of cluny. In that they outrange all the laws of proper dressing.

The whole aspect of a gown can be made or ruined by the addition of a new frill or fichu, or by a collar of a different pattern, and this is no trifling matter when one's entertainment follows close on the heels of another and all the resources of the most ample wardrobe are severely taxed.

The grandfather frill is still in favor; in its newest form it consists of a triple frill of point d'esprit net falling like a gossamer cascade down one side of the corsage and providing a charming finish to the simplest costume.

There are indications that the low-cut collarless blouse is going out of fashion.

The new jabots, and especially the new, graceful Georgian fall of lace, necessitate a neckband, and the latest collar has an all-round frill of pleated lace mounted on a narrow gurgler insertion.

New designs in dainty collars of real lace and Irish crochet, with high-necked Honiton samples, almost cover the shoulders and show a deep square back and front, while pretty black-and-white collars, embroidered here and there in gold or aluminum thread, are very smart.

The Peter Pan collar is far too pretty to be lightly abandoned, for it fits well around the neck, and in its latest development is carried out in white linen, embroidered with colored silks or woven thread.

## A Summer Coat Suit

COOL, comfortable coats and skirts are being made of the finer, softer weaves of shantung silk, chosen in the natural blackish shade, and also of soft satins—the uncrushable kinds—and a favorite fabric called "silk serge," which closely resembles our old friend, "satin mervelux." A pretty model is of soft blue satin trimmed in quite a new way, with long silk ribbons chosen in a darker shade of blue.

The skirt opens on the left side in panel effect, revealing a long end of ribbon, and caught across with a dull silver button.

The coat is treated in a similar way, with a trimming of satin ribbons and silver buttons, and is finished with a pleated side roll of fine white batiste.

A high-crowned hump hat to match the gown has a brim of irregular shape, which is turned off the face and lined with black velvet, and is trimmed in a darning manner with one large dark crimson rose.

White pumps were probably never before in so great demand.

More and more insistent becomes the prophecy of wider skirts.

Eyelet embroidery has a strong vogue in new millinery.

With the promise of wider skirts comes the return of ruffles.

Undermines are to be more expensive, for they are to have more lace than ever before.

## Collars and Cuffs

SOME of the most attractive coat and dress sets, made of a sailor collar and large turnback cuffs, are of white mousseline or plain swiss, with no further elaboration than the hemstitched hem.

Hemstitching, by the way, is a favorite feature on French gowns and accessories of almost every kind of fabric, and can be used with excellent advantage on neckwear.

Where hemstitching cannot be introduced conveniently, set-in narrow banding is used instead. Several types of neckwear are represented in the latest importations from Paris. Foremost are the sailor collars. These come in embroidered linen and batiste, net and lace, and some of them are made of plain white material having colored borders matching the gown with which they are to be worn.

Very handsome ones of heavy Irish lace can be copied with allover embroidery finished with a narrow lace edge.

The shawl collar of embroidered batiste or fine handkerchief linen finds favor in the eyes of the large woman. These are cut like a fichu in front to give a shallow U-shaped neck.

Such a collar with scalloped edges is particularly attractive when worn with a dark-colored gown. Folded-back cuffs that match are worn with it. A feature of many of the French sailor collars is the extreme depth in the back. This is a new note and promises to become very popular, especially with the taller women.

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## Popular Linen Gowns

FIRST and foremost among the gowns suitable for summer wear come the frocks of cool, pale-tinted linens, since they are practically of no weight, while they are very refreshing to look at on the hottest days.

A deliciously cool-looking model is made of lily-leaf green and adorned in an effective embroidery worked in fax threads, in a combination of palest pink and green, with here and there the introduction of ivory white.

A tunic is cut on a rather new shape, the very much bigger in the back than in the front, while the raised waist line is outlined with soft black ribbon tied in a smart little bow on one side and finished with fringed ends. The same embroidery appears on the bodice arranged in two points, and there is a dainty chemiselet of tucked white net and lace insertion finished with a narrow turned-down collar of lace-edged net.

Half sleeves of the linen have under them a sleeve of net and lace showing about four inches from the edge of the linen sleeves. With this gown a cool-looking hat of dark green straw is worn. A crown band and big windmill bow of pale green linen to match the gown.

Gowns of soft white nainsook, as well as those of the more substantial Irish linens, embroidered elaborately in floral designs worked with soft white linen thread, remain first favorites among the costumes suitable for hot weather.

These frocks are made in the simplest styles imaginable, but nevertheless, they are very becoming, especially when finished with deep collars of Irish crochet lace or embroidered handkerchief linen.

Worn with black tassel hats adorned with long black ostrich feathers or with white, they are extremely chic. Black-and-white effects generally, with gowns in mauve, in white and in Quaker gray, are all seen worn with large black hats.

They have proved so generally becoming during the last few months that no one is inclined to give them up.

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## Sleeves

WHEN the sleeves are of the peasant type, large folded-back cuffs are usually employed as trimming, with perhaps a narrow under-sleeve of some sheer white material, net or allover embroidery.

This can be edged with a bit of lace edging or a narrow black piping.

When the regulation sleeve, that is out on the lines of a coat sleeve, is used, the cuff is made more simple, to conform with this style. It is usually straight and untrimmed, except for a double row of stitching.

Sleeves of a summer gown or blouse admit of much trimming. Lace insertion, embroidered or lace motifs, insets of both lace and embroidery, with edging on the cuffs, are all correct, if care is taken to preserve suitable trimming and not too much of it is used. An overtrimmed sleeve, like an over-trimmed gown, is far worse than a perfectly plain garment finished with only a hem.

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## Hair Ornaments

BUTTERFLIES of all descriptions are immensely popular for the ornamentation of the coiffure. The most popular is a scintillating jeweled fly poised on the hair in a most bewitching fashion.

Some of them are of velvet bordered with glancing rows of paillettes, or in metal tissue and lace.

Black and white butterflies mounted on a bit of colored chiffon have a most charming effect. The little touch of color just visible through the hair provides a great addition to the coiffure, while the widespread wings make a much lighter effect than the velvet.

A satin ribbon or rosette mounted on a comb is another new hair ornament, and is very pretty for afternoon wear.

The newest bandeau is simplicity itself, made of a piece of black or gold or silver net. The Greek key pattern in dark-colored beads for day wear, while in the evening the embroidery is of gold paillettes or mock diamonds, which glitter with every movement of the wearer.

Other fashionable styles of hair decoration include the Juliet knot in gold or silver net, with little tassels hanging over the ears; bandeaux of metal ribbon, with bright-colored ribbon twisted down the center and caught down with little rosettes at the sides, and bandeaux with a large cabochon in the center.

For the young girl, the prettiest decoration is the simple ribbon drawn through the curls and puffs and tied with butterfly bow on the side. There is a note of simplicity in it that is entirely lacking in the others.

Ribbon can be threaded through the hair with a flat bodkin and then tied at the back or on the side.

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## OUR FRENCH FASHION NOTES

PARIS, July 30.

AT CHANTILLY last Sunday dress was perhaps the most brilliant of this brilliant season. The name brings to mind the prominence of the lace of the same name. Many white hats were veiled with white chantilly lace.

More and more are the changeable taffetas being worn. Quaint, little dresses, with fichus of lace or coral net, are of the "shab" silk and are worn by women of all ages.

Gray and violet are combined in frocks for women who have passed the frivolous pink-and-blue day.

Blue is the color most in favor these days. It is used in plain linen, in eyelid embroidery, in lovely dull silks and in the sheer fabrics for veiling silks.

Several white lingerie dresses were worn over black slips of mousseline de sole or soft chiffon.

Lingerie frocks are being veiled with chiffon now, blue being the favorite color for the overdress. This is an excellent idea for using the frock that is showing the wear of summer. It will give a complete change and will be appropriate for indoor use later on.

The flounced skirt is being launched with great success. Double and triple flounces of soft lace, embroidery and net make up the skirt. On the sleeves little ruffles are being introduced and the bodice shows still the fichu lines.

But if one does not wish the bouffant lines of a full skirt she can have the straight silhouette dear to the hearts of the majority of Parisians. Of course, the hobbie skirt is positively dead, but very little flare is noticeable at the sides of the typical straight skirt.

A stunning little white linen suit seen yesterday at the Ritz was elaborated by bands of eyelid embroidery and a smart cutaway jacket of plain blue linen was worn with it. A hem of blue at the skirt showed that the jacket really was designed with the dress. These separate coats of linen or silk, made short, are much exploited by the very-well-dressed women.

Serge sailor collars are used now on outing suits or coats.

Combinations of polka-dotted fabrics are much in vogue. A white batiste with pink dots will be trimmed with pink material with white dots. The effect is new and charming for young girls.

Foulard and tussore are very fashionable. There must not be any shine on the surface. The broad stripes are the prevailing pattern.

A gown worn at a reception the other afternoon was of blue, with a broad white stripe. The tunic skirt was scalloped at the bottom and opened over a ruby-colored satin-pleated underskirt. A deep collar and cuffs of ruby satin, veiled with blue chiffon, trimmed the bodice.

LOISEL.

## French Souffle Potatoes

While the French cook uses for this purpose the small yellow Holland potatoes, any mealy kind will produce equally good results. The potatoes must always be sliced lengthwise, in order to get a layer of potato without cutting across the grain. The slices must be about twice as thick as for Saratoga potatoes, in order to allow for two crusts to the potato. Drop in cold water for an hour or so, then drain and wipe perfectly dry. Have two kettles of fat in readiness, one with the blue smoke rising from it, rather better than the other. Drop a few slices at a time in the first kettle and let them remain uncooked for five minutes on the fat and drain for five minutes on the back of the stove or in the oven where they will keep hot, then plunge into the second kettle of fat, when they will at once puff up in a most astonishing and gratifying manner. Cook until a golden brown, drain on brown paper and serve hot.

Potatoes Fennelade.

This is another decorative way of cooking potatoes. Peel large potatoes and with potato scoop, cut out balls about the size of an olive. Cook slowly in boiling salted water about ten minutes, or until they can be pierced without breaking. Drain and shake carefully until dry. Pour over them a tablespoonful of melted butter, when well coated, roll in minced parsley and sprinkle with salt and pepper.

Mint Jelly.

Mint jelly or mint shortbread is the best accompaniment for lamb or mutton. To make the jelly, pour two cups of boiling water over a bunch of fresh bruised mint leaves, then simmer gently for ten or fifteen minutes. Strain and to a pint of the liquid add one package of currant or lemon or any of the patent jellies, or half a package of gelatin that has been soaked in a little cold water reserved from the amount measured out. Add sugar to sweeten and lemon juice to make as acid as desired. Stir until dissolved and set away to cool. As it begins to thicken, stir in two tablespoonfuls of capers; then pour into one good-sized mold or tinny individual molds, and set away to harden. When cold turn out and garnish with tiny sprigs of fresh mint.

Delicate Pudding.

Put into a double boiler one cup of water and one cup of any fruit juice preferred. Dissolve three tablespoonfuls of cornstarch in a little cold water, stir into the boiling liquid, sweeten to taste, add a pinch of salt and cook until smooth and thick. Beat the whites of the eggs until foamy, stir into the pudding, remove at once from the fire and turn into mold or any of the patent jellies, or half a package of gelatin that has been soaked in a little cold water reserved from the amount measured out. Add sugar to sweeten and lemon juice to make as acid as desired. Stir until dissolved and set away to cool. As it begins to thicken, stir in two tablespoonfuls of capers; then pour into one good-sized mold or tinny individual molds, and set away to harden. When cold turn out and garnish with tiny sprigs of fresh mint.

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